## AN AMERICAN MANIA IN ART DEPICTED BY PAUL BARTLE

had this singular title, "An Amer-

addes and gentlemen: I have here a as yet, although this may come. roper and perfectly useless.

aversation was really carried on the deceased. n French. My version is a free trans-

"One morning some weeks ago on leaving Boston for New York I met in the train the Royal Commissioner of Fine Arts from a foreign country to the Panama-Pacific Exposition. I had made his acquaintance at the fair; we had served together on the international jury of awards and, in spite of that, had become good friends. He greeted me heartily:

"Yery well,' he replied, 'I will grant your plea of ignorance for some of 'Your younger cities, but you cannot make the same excuse for the East—for Philadelphia, New York or Boston."

"Certainly not,' I admitted, 'and for Boston least of all.'

"He was thoughtful and offer."

"The interview was published and greeted me heartily;

sophical strain:

"We all make mistakes—there seem to be long periods of mistakes—and we wonder why. The advent of genius is mysterious and cannot be foreseen. But taste and knowledge."

"And there you are," the commissions what foreseen. But taste and knowledge. painting, for sculpture! What an developed.

fore the Academy of Arts and
Letters last Thursday in Bosis the way our Tom used to do his
ought to know in Boston that the durability of sculpture, one of its grand "The commissioner looked at me virtues when it is good, becomes a ten had this singular tree. The commissioner looked at me virtues when it is good, becomes a gan Mania as Seen by a Foreigner." for a moment and asked: 'Bartlett, is terrible calamity when it is ugly, and

arefully prepared classic apology, but arefully prepared classic apology, but is the time is short I will put it aside.

"In this apology I spoke of the mula of their expression of memory is their solvents and all these bronze." In this apology I spoke of the honor of speaking to you, I spoke of my colleagues, I threw a few pebbles at the art critics, I told a story on my-left, I spoke of my shortcomings, I cases a simple bust would be sufficient and fulfil their ultimate purpose, which recording the perfectly useless. In the meanwhile, he added, shrugging his although not always known to their sypression of memory is unfortunate, no Goubt, and all these statues might be properly termed "civic memorial tombs." In most cases a simple bust would be sufficient all over the United States. In the meanwhile, he added, shrugging his

he conversation was really carried on "It would indeed be extraordinary if the celebrated, the respected, the classic professor at the Ecole des Beaux happened that way. My version is tographic, as they are all executed Arts; Besnard, the brilliant, the erappened that way. My version is discovered as the foreigner said from photographs. These statues ratic, the esthetic genius of the day-stand and please, not for what they mean.

eted me heartily:

Here I am at last. I have nearly long silence he resumed in a philo-called on Besnard.

me. Your country is grandiose! What foreseen. But taste and knowledge, sloner cried. You do not know what great field for art, for architecture, based upon sound tradition, may be sculpture means, and much less how

have:

Is not as good as it used to be, but mania.

It was a revelation to me: He the old roots are still there. I can
"I was beginning by this time to feel the old roots are still there."

rability of sculpture, one of its grand ment upon the present conditions in "My dear friend.' I replied, feeling or remove a statue which has been The American art world that it will be found of especial interest at this time.

Mr. Bartlett's eminence as a sculptor and his successes in France give em
The American art world that it will be a little shocked, 'you must not take firmly riveted on its pedestal by a ceremony and a few sentimental think that it was simple ignorance.'

The American art world that it will be a little shocked, 'you must not take firmly riveted on its pedestal by a ceremony and a few sentimental specific and his successes in France give em
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and his successes in France give emphasis to his opinions, so picturesquely phasis to his opinions, so picturesquely in the address in part follows:

"Mr. Commissioner.' I said. 'permit me to differ with you again. The city of Boston removed a few years poetical symbolism expressed in sculptural language, do not appeal to them as yet, although this may come.

"They are not thinking of heauty."

oper and perfectly useless.

In the story I am about to tell you them, the exaltation of the spirit of them. The decorated the d

"He was thoughtful, and after a the next morning the critic promptly

to use it. And besides, he concluded aspiration you Americans ought to "I cannot deny that our own taste aggressively, "you have another

quite angry, and I thought to myself. 'I really can't stand this much longer. But I had to be polite. So I blandly said:

'I am not surprised you have found something else."
"'You must not be surprised." he

repeated. 'A detailed report is expected from me by my Government. I have investigated these matters more thoroughly than you may think, and I have noticed that the persistent effort in America to marry art and business mania which to me is not devoid of "une pointe de jalousie" toward the

"I made a movement.

asset. But Americans insist on busi-

riously why should an artist pay any valuable assets. Americans like the and the legitimate sale of pictures is perticular attention to business? Is trumpet and the bass drum; only the reduced to a traffic." ward his work akin, in any way, to ordinary business? Has the state of is necessary to the artist, to feel and interpret with any nobility the beauty

bliged to agree with you."



at Knoedler's.

"I made a movement.

made a fortune and a name by pro- other day one of your art critics said. Marques de Buenavista, which is nat"Yes," he said. I understand, but ducing works which have little more to me: "You know so and so—he ural enough, for the Spaniards turn with us it is different. We have art value than the materials in which in our business and appreciate the they are executed. speaks more and acts more like a themselves out better than any men in genius than any one we have," and Europe with the exception of the

ness in their ari. There is a "nuance" fer the same title upon the painter "Charlatans are never without of costumes seriously are recomas Verlaine would have said.

There is a "nuance" fer the same title upon the painter "Charlatans are never without of costumes seriously are recomof the same grade of talent who by ability. For them art is not art, but mended to pay especial attention to

hey are executed.

"It would also be willing to conhe added, "the people like it."

Europe with the exception of the
English. Students who take the study

""He has no head for business," skilful manages to sell business (artful business). For them the coat in this portrait. It has the from 9 to 5. It is of significance be- cago, who is the greatest living auis the common American complaint his pictures at fictitious prices, the every monument becomes a moneyed cut that's obligatory in London this against the artist. Now tell me se- frames in this case being the only transaction. Every statue is a deal year.

plentiful in the art world but that the awarding of them creates a deep in-

contested openly the decision of the jury who gave the first prize to Adolph Treidler and the second to Miss Helen Dryden.

complete evolution of Picasso (includ- could easily imagine them all turned ing his very last painting), Brancusi's out by the same class in design in

This is all the more mystifying when one recollects the poster exhibitions To-morrow there will be shown the of the period, now some years ago, following eight Van Goghs: "Ber- when posters were more fashionable ceuse," "Les Baux," "Nuages," "Niege," than they are now. In those days we 'Vase de Soleils," "Fleurs-Lilas," "Hol- had Steinlens and Toulouse-Lautrecs. landaise." "Les Harengs." These will who appeared to draw with charcoa be on exhibition for three weeks. | and pastels; a Cheret, who had a blue that no one else could get; a Braldey Albert Sterner has written a little who dealt in swirling lines, and a Pen-

quite missed his design in a tour of the rooms and had to search for it when I saw his name upon the catalogue. His poster is strangely differknown: intricate in composition, not Because so many of the masters very legible from a distance, and pur-Because so many of the masters posely lacking in color. Why should who have worked in this medium have he do things like the rest? Why should all these artists work so much alike! vorites, we have rather associated it with the official delineation of fashion. The prevailing characteristic of all of the posters is hardness; the conspicu-

Otto H. Schneider, who had an exto chemical or hygrometric changes." hibition of pictures in the Louis Katz colors, thirty-six pieces of Graco-Ro-Giving "place aux dames" in the Galleries during the past week, went man glass and other miscellaneous polite assembly one notices among the fair sitters the keen, clever, inquiring faces of Miss Elsie de Wolfe, Mrs. Stephen Olin and Mrs. J. Philip Benkard. There is also "une femme inconnue" not mentioned in the catalogue, a charming creature in a gown of the sort all pastellists love, an affair in broad black and white satin stripes, and who is more vivaciously presented than the others. Mrs. Olin's portrait. polite assembly one notices among the to Porto Rico for his subjects. He works of art, with a total appraised and who is more vivaciously presented League and at the Academie Julian,

present he paints like a great many mentioned will be an addition to this other people. In choosing his subjects he is excessively conventional and on account of the rarity and beauty of there are certain indications that the certain individual pieces of ancient individuality of his work will eventu- milleflore and varicolored types. The ally depend upon his color.

social minded and art loving persons to undertake the solution of the art problem of to-day by helping to bring jade carvings, other semi-precious hard about a direct approach of artists and stones calling for the same miraculous the people, so that in the midst of a patience and dexterity of workmanbeautifully active people a hospitable ship are included in the Woodward home for great artists may arise. Hence the People's Art Guild invites ponderate. Among other materials artists to reenter the life of the people and to make their art a token of kin-tal, agate, cornelian, amethyst and ship, and the people to take a rightful chalcedony. Even glass is not exshare in art creation, to foster its own cluded, because the Chinese treat it as share in art creation, to loster its own a sensitive appreciation and enjoyment of the best in art."

a hard stone, making their carvings from the solid block and drilling out the interior when vessels or snuff bet-

That the guild means more than tles are in question. words is indicated by the following announcement of art shows arranged by the society: At the University Settlement, 184 Eldridge street, there will be and M. Zorach. The exhibition opens brushes (which take the place of pens

House, 100 East 101st street, corner burners, &c. Park avenue: November 25, at Bronx | The jade carvings also include vari-Y. M. H. A., 165th street, corner Boston road, and November 25, at the buried with the dead. These are the

John Brown, business companies of the Metropolitan Opera Company, an-which were originally suspended and nounces that in confunction with used as goings or bells. In fact, the avenue an art exhibit of Serge de Diaghileff's Bailet Russe will be held beginning to-morrow and lasting until November 20. Leon Eakst will be represented by an original of twenty-four different pieces and tones were sometimes constructed. Occasional use is also made of the ings illustrative of the Russian ballet by M. Van Saanen Algi, the Rumanian carved. artist. This is his first American exhibit, the last having taken place at the Galleries Duvambez in Paris! With some important exceptions the dating of the pieces in the Woodward the Galleries Duvambez in Paris.

Photographs of the stage settings by Bert, Hoppe, Brans-burg and other European photogra-the case in similar collections. On the phers will be shown and there will be matter of dates in Chinese jade we posters of the Ballet Russe by Georges | may quote an interesting statement by Barbler, Valentine Gross, Ludwig Prof. Berthold Laufer, associate cura-

The bulletin of the Detroit Museum terest everywhere, and this is particu- Minneapolis, Indianapolis, Cleveland 1 larly so when the prize is for a poster and St. Louis, and adds: "The above the subject. The technical mastery

tridescent pieces are also unusually

The People's Art Guild, an organi-zation recently formed, has set for it-in Chinese jade, will be the finest muself a highly ambitious and important seum exhibit of the kind in the United task, as the following extract from a States after the Bishop collection in circular of the society shows:

"The People's Art Guild appeals to Blackstone collection in the Field Mu-

exhibited work by Beal, Bellows, Benn, fashion from Jade and other hard Berlin, Coleman, R. Davey, S. Davis, Stones. The following may be men-Glackens, Glintencamp, Gussow, Hal-tioned: Flower vases for temple orpert. Hartley, Henri. Krell, Kuehne, Lawson, Lever, Luks, G. Mayer, Marin, the houses of the Mandarin and liter-Mathes, K. H. Miller, Myers, Olinsky, ary classes; ceremonial sceptres, sac-M. Prendergast, Sloan, Speicher, M. rificial vessels, bowls, libation cups and Sterne, Parrine, Walkowitz and W. wine pots; cylindrical holders for in China); water coupes, paper weights Smaller exhibitions will open as fol- and table screens, also for the use of lows: November 28, at the Centre, the literary class; inscribed slabs and 167 East Broadway, and also at Madi- panels, buckles and clasps, girdle penson House, 216 Madison street; No- dants, figurines, mythological animals vember 24, at Meinhard Neighborhood and symbols, perfume boxes, incense

Bronx House, 1637 Washington ave- most ancient surviving forms of jade. occasionally dating to the Han Dy-John Brown, business comptroller of panel carvings are resonant stones Scribner's at their galleries at 597 Fifth remarkable resonance of jade is a drawing sent here especially for Occasional use is also made of the this exhibition and never before exhibited; his costume designs and which are found in riverbeds. The decors will also be represented. There general form of these suggests a will also be exhibited original draw- mountain on which landscapes and fig-

dancers and collection is generally of the eigh-Kainer and others.

The exhibition will be open dally Museum of Natural History at Chicause of the coming to America of the ballet this season. Prof. Laufer says in his work on the

"The conventional opinion on the



"The Immigrant in America," by F. G. Applegate of Trenton, N. J., winner of the third prize in Mrs. Whitney's competition.

seum in Boston, and although the they reveal a power of artistic coming rapidly and will be sure to get there some day.

pignies, "Willows on the Banks of the married in St. Joseph, Mich., within a The Reinhardt Galleries show a number of landscapes by Harry B.

All the men "icl present" are straightforwardly painted. They sit number of landscapes by Harry B.

All the men "icl present" are straightforwardly painted. They sit number of landscapes by Harry B.

Lachman of subjects found here and pictures by Boudin, "Inner Harbor, St. have the air of being ashamed of hav-there in well known European sketch-lack they will be marriage took place within

ent from those that first made him museums of Brooklyn and Philadelphia position and a harmony of form and known; intricate in composition, not may be "unimportant," they are grow-The Col. Woodward jade collection

Brooklyn Museum beginning to-day

## TRIAL MARRIAGES A FACT.

Citicago, 1tl. Nov. 20.- Six days ex

perience in the divorce division has con-

## "Still Life." by Leon Kroll; on exhibition at the Macdowell Club. \*

'A mania!' I exclaimed.

hers in France or England!

tues, even at Genoa, show at least do not feel they have anything to mannequins that they also handsome ones. of them not even fit for a went on: are to be found everywhere

had not come it was on the etimes they only had one. assure you-

shown these things with

shated a moment, then softly said: not deny that at present we have all have discovered that you almore skill than genius, but in our skill than genius at a safe in graph of the safe in guality. Probably the specifications of the safe in guality in the safe in guality. Probably the specifications of the safe in guality. Probably the specifications of the safe in guality. Probably the safe in guality is the safe in guality. Probably the safe in guality is the safe in guality. Probably the safe in guality is the safe in guality. Probably the safe in guality is the safe in guality. Probably the safe in guality is the safe in guality in the safe in guality in the safe in guality is the safe in guality in the safe in guality in the safe in guality is the safe in guality in the safe in guality in the safe in guality is the safe in guality in the safe in guality in the safe in guality is the safe in guality in the safe in guality in the safe in guality is the safe in guality in the safe in guality in the safe in guality is guality in the safe in guality in the safe in guality is guality in the safe in gual countries are attained the great "Yes, he said sadly. 'I cannot call majesty of ages in forms of magart, and I would not call it sculp- nificence and dignity. Our knightre-Americans have a mania for hood is not at stake in spite of our

'Oh' I understand,' I answered.

attempt toward feeling and senti-While yours, a few fine ex- of the main chance, the chance of apart, show nothing-stiff building up not only great cities but

ted States and Canada, in- tions the other day on my way from it of doors. They are Quebec to Boston, and I also thought our buildings-without any with distinct relief and pleasure; for architectural style "Now I am approaching Boston. The on than if style and rhythm great, the old, the respectable classic These statues must per- city of New England. Everything they think, harmonize with all there will be different. There I will

West I visited some towns so yourself.'

still in the pebble stone "He stopped, looked at me severely still in the pebble stone "He stopped, looked at me severely fountain period. But in for a moment and burst out: How

"'Deceive you?' I retorted, 'but I

for instance, I discovered a of a sneer. You assured me that them, four, all huddled tothe Capitol, and one which States where art was studied, ne-

while I felt very confused not feel there a certain peaceful and liged to comment upon and tranquil spirit, a certain quiet and them said: "I am very poise and distinction, a certain mel-his statue because I helped lowness and ambiance, akin and equal "The amusing part

errors and vagaries.

"'The beauty of our inheritance is ou have seen some of the cousins a guarantee for the possibilities of our your masterpieces of the Campo- future. Why cannot America profit to of Genoa, not to speak of some by our experience? You are spending more money than we are, and imi-Tes, be admitted, and I am pro- tating too often our failures. How amed of the relationship, can the gentlemen of your committees, eplore this modern form of produc- in face of such lamentable results, on principle; but grotesque as imagine, as I understand they do, that hopeless as the modern cos- they have any special artistic insight? "'They are reckless because they

"I remained silent, so he calmly

"'I was thinking of all these quesfind harmony." In fact you told me

at the statue was always could you have dared to deceive a friend, a stranger?'

over on the steps. The loved and respected. Now, all that re did not seem to be dis- may be true, but it must be an inner as they have prepared ped- grace, and I am accustomed to more palpable exterior evidences. "Well,' I argued, quietly, 'did you Jadeite bowl in Col. Robert Woodward's bequest to Brooklyn from the serious point of view.

have anything to do with worthy of attention. sands, of business men for one artist, Fifty-fifth street, where Robert Henri, Mrs. Whitney prizes exhibit in Mrs. thoroughly that the conclusion was sands, of business men for one artist, and it seems to me that you ought to thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll, Kathleen Cunningham, Randell thank God when a real artist and Kroll thank God when a real artist and poet is born to your country. One who is not a business man.

Kroll, Kathleen Cunningham, Randali street, and the show of French toys made by wounded soldiers and now visible in the old Knickerbocker Club

who is not a business man.'

ordinary business? Has the state of mind, emotional and receptive, which CURRENT NEWS OF ART AND THE EXHIBITIONS or an illustration, for then the many named are the important museums of as great as, perhaps even greater than.

praised in THE SUN. "He continued: 'I have never heard At Knoedler's will be found some

Museum.

son's etchings in Samuel Schwartz's rooms filled with solemn students who First is the Macdowell Club on West Sons Gallery; the competitors for the examined the work upon display so "I was still angry, but, he was contribute to the best "group" exhibiand I said. My dear sir, I feel tion of the year. It has been already works of art, round out a busy and interesting week.

this criticism formulated abroad. In fact, with us the artist who shows too much facility in his affairs loses remark, "Oh! un tel, ce n'est pas un artists. Across the avenue in the series of unusual examples of modern for the posters submitted are so simheights. Our past looms up with the peintre-c'est un marchand"-or "So Hahlo Gallery a representative show art, including work by Van Gogh, the ilar in handling and style that one last piece of sculpture, important some art school.

negro sculpture, &c.

defence of the use of pastels for the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at Knoed-ler's but doubly proved by the catalogue of his exhibition at the catalogue of his ler's, but doubly proves his case by his show too, but alas! is not a winner. I he has been lucky enough to secure highly representative citizens to sit for him; he has approached his tasks seriously and he accomplished much. for pastel is very well suited to this artist's facile style.

devoted it to a study of fortune's faand it is not a surprise, therefore, to ous fault is lack of fancy. tion and painting "everybody we in colors that are "not subject

however, is more important work

ing reelings, the innocence obviously sincere ity from anything else in this coundard on the product of them said: "I am very this statue because I helped of the statue o bis statue because I helped it." Another one remarked: it." Another one remarked: it. I have been very much in this kind of work since a connected with our new A third one explained: A third one explained: both statue wanted standing because the sub-fort and had a large head, but II was surprised to the statue wanted both and had a large head, but II was surprised to the statue wanted both and had a large head, but II was surprised to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case is that the criticism is not only silly, but that it is also fallacious, as, un-betton the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to-day its important in your case opens to the public to that of your own old cities? Yes?

Well, then? I did not deceive you at his dacking that the criticism is not only silly, but that it is also fallacious, as, un-betting the public to the public t

appraised value of about \$88,000 have recently been received at the Brooklyn museum from the estate of Robert B. Woodward. Among these bequests are . Judge Says Chicagonus Take Adfourteen oil paintings, four water